EVERY-DAY DRESSES, GARMENTS, ETC.

BY EMILY H. MAY.

No. 1—Is a walking-costume, of camel's-hair, lady's-cloth, or cashmere, combined with velvet. Any self-color with velvet to match—or, if a contrast is desired, navy-blue with garnet velvet, both

No. 1.

very dark—is the latest novelty in combination-suits, while seal-brown seems to be the most popular, with everything to match. The skirt of this costume is kilted on to a yoke nine to ten inches deep. The kilting has an inch-wide hem and three tucks above it. These tucked kilts are very stylish, but some ladies object to them, as

No. 2.

it adds to the weight. We regard this style too heavy for cloth; but in camel's-hair or cashmere it is not only admirable, but desirable, as it makes such a pretty finish for the edge of the skirt. The

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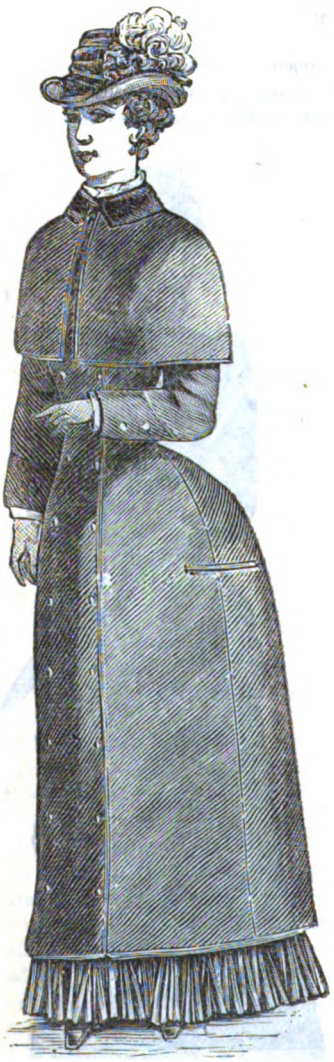
tunic has a long pointed apron-front, looped high at the sides, bordered by a band of velvet, cut on the bias, four to five inches wide. The back-drapery is cut on to the basque, and arranged to



No. 3.

fall in a large puff over the tournure. Two straight scarf-ends fall from under the puff; these are edged with a band of velvet. The bodice is pointed in front, and has a similar band of velvet forming lappets as seen. Standing collar and cuffs of velvet. Small bullet-shaped buttons are universally used. Twelve yards of camel's-hair or cashmere, or ten yards of cloth, two yards of velvet, and two dozen buttons, will be required for this costume.

No. 2—Is a walking-costume, of mastic-colored camel's-hair and velveteen several shades darker, or else black. The skirt of velveteen has the edges cut in squares—lined, then stitched, and turned over; under this is a narrow knife-plaited ruffle of silk or satin to edge the skirt. The tunic, which is of camel's-hair, is very full in front, forming an apron, and arranged to fall in folds as seen; the back forms a voluminous puff. The corsage is pointed in front, and has a small postillion-basque at the back. Close coat-sleeves, fulled in at the shoulder. Over this is worn a tiny mantelet, of the pelerine-shape, round at the back and pointed in front; this is edged with a

No. 4.

narrow band of velveteen. The ends terminate in a bow and long loops. A turn-over collar of the velveteen. Plum or seal-brown are the best and most serviceable colors in velveteen. Six

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yards of velveteen and six yards of camel's-hair will be required.

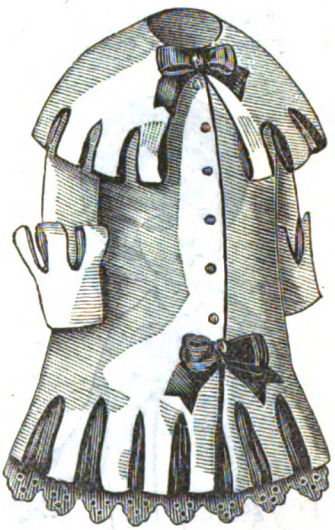
No. 5.—Front.

No. 3—Is a Newmarket coat, of Scotch tweed. It fits closely to the figure all round. Some have two hollow plaits at the back, making the skirt with some fullness; others are entirely tight. It is a matter of taste. The fronts are double-

No. 5.—Back.

breasted, buttoning down the entire length. The shoulder-cape is separate and adjustable. The whole garment is bound with braid in this model, but they are more generally simply stitched around the edge. A velvet collar, to turn over, belongs to the coat proper; the cape fastens under it. Some ladies prefer a Capuchin hood, lined with some bright plait or striped surah, to the cape. This, too, is a matter of taste.

No. 4—Is a costume for a young lady, composed of taffeta, moire, and cashmere. The foundation-skirt is of cashmere, and the front and half of the side-gores are covered with seven flounces, the edges of which are cut in small points. These points are lined with a thin silk, then stitched and turned over; they are slightly gathered, and put on one above the other, for the points to lap. The remainder of the side-gore is filled in with a deep knife-plaiting of the cash-



No. 6.

mere, then a band of moire; a second knife-plaiting of cashmere, and again the moire; these four fill the entire length of the skirt, as may be seen in the illustration, and are to be determined by the length of the skirt. One breadth of the cashmere fills in the back, and is arranged to make a voluminous puff. A knife-plaited ruffle finishes the edge of the underskirt at the back, of the same depth as the one on the side-gore. The basque is cut with a point in front, and a postillion in the back, and very short on the hips. The sleeves are coat-shaped, with fullness on the top of the shoulder. A band of moire and a narrow ruffle of the silk form the cuff. Small crocheted buttons—bullet-shape—close the bodice, and are placed very close together. A standing collar of the moire. Five yards of foundation-

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silk, four and a half yards of satin merveilleux—or any other kind of taffeta—for the flounces, one yard of moire, six yards of cashmere or camel's-hair cloth for the bodice and drapery, and two dozen buttons, will be required for this costume. Garnet, olive, or navy-blue are the most desirable colors. In black, this model is exceedingly stylish.

No. 5—Is a child's cloak; we give the front and back view of the garment. It is made of checked twilled cloth and velvet. The paletot is double-breasted, and the back is laid in box-plaits. It has a velvet belt, fastening in front with a buckle. The cape is straight, and gathered to the collar, which is of velvet. A band of velvet trims the cape, and is set on above the edge. Cuffs of velvet. Large buttons of smoked pearl. Suitable for a girl from six to eight years.

No. 6.—For a girl of three years, we give a pretty dressy model for a coat of fawn-colored

No. 7.—Front.

cashmere, bordered by looped tabs cut out of the material, and lined with red satin. The flounce, which comes from under the tabs, is of brown cashmere, embroidered. The shoulder-cape and cuffs are cut in tabs, and lined with the red satin to match.

No. 7.—For a boy of four years, we give the back and front of a paletot of dark-blue serge and

No. 7.—Back.

black braid. The ornaments are of black braid, the belt passing beneath them. The sleeves are trimmed to correspond. There is a box-plait at the back of the paletot, from the neck to the edge of the skirt, and in front the garment is double-breasted.

No. 8.—For a little girl of three years, we have a blouse of cashmere. The elongated waist is plaited into a yoke. The skirt is simply a deep knife-plaited ruffle, sewed into the band of the waist. A velvet ribbon covers the band, and ties at the side with a large bow and ends. Collar of Irish point-lace.

No. 9.—For a little girl of six years, we have a dress of cashmere or camel's-hair. The back fits close, like a paletot, with box-plaited skirt; the fronts are tight, opening over a gathered vest of surah silk. A belt fastens at the side with buckle or rosette of ribbon. The sleeves are fulled at

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the wrists, finished by a plaited ruffle of the surah silk.

No. 8.

No. 9.

DESIGNS ON THE SUPPLEMENT.

BY MRS. JANE WEAVER.

We give, on the SUPPLEMENT that is folded in with this number, three very beautiful designs:

I. DECORATION FOR A PLATE, OR EMBROIDERY FOR CUSHION.—This design is a species of Pyrus Japonica (Japan fir). The ground of a pale-blue for a china plate, or pale tint of buff for a terra-cotta one; in either case, the ground should be shaded from dark to light tints. The flowers are painted in orange-scarlet, lighter towards the centres, and very deep at the edges of the flowers; they may, however, be varied. The pistils and anthers of bright yellow; the leaves of an olive-green, tipped here and there with red. If for embroidery in the centre of a sofa-cushion, the rim of the plate to be cut in blue satin, and applied to the ground material; the space between the narrow lines to be embroidered in a contrasting color, say deeper blue; the ground of créme satin, and the embroidery in natural colors. The toilet-cushion should be round, and the pins arranged on the wide space between the narrow lines—not on the embroidery—or the narrow spaces could be filled with black pins.

II. DESIGN IN OUTLINE EMBROIDERY.—This design is suitable for either a splasher for a wash-stand, or for the end of a scarf table-cover—to be worked on either crash or butcher's-linen—and the work may be done either in English fine crewels, which will wash, or in washing-silks. For real use, we would recommend red French working-cotton, as that will bear any amount of washing, but if the pieces of embroidery are designed simply for ornament, then, of course, the silks or crewels are much to be desired. The colors will follow the natural ones of the birds, grasses, ground, trunk of tree, leaves, etc. The birds may be worked either as flamingoes or cranes. If done in red cotton, of course the entire design is in one color.

III. DESIGN IN RAGGED ROBINS FOR A SMALL

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TABLE-COVER.—We give one corner and part of the side-border. Work on butcher's-linen, mummy-cloth, or felt. The embroidery may be done either in Kensington-stitch or simply in outline. Several shades of green for the stems and leaves, and a pretty bright-blue for the flowers and buds. Crewels or wash-silks may be used. The price of a table-cover forty inches square, of butcher's-linen—stamped and with crewels to work it—will be two dollars; with wash-silks on linen, the price will be three dollars. We can supply them, if wished.

NEW-STYLE PELERINE: WITH SUPPLEMENT.

BY EMILY H. MAY.

We give here an engraving of the newest style of shoulder-cape, or pelerine, the most fashionable article of the season. Folded in with the number is a SUPPLEMENT, containing full-size patterns by which to cut the cape out. For directions how to cut and fit from these diagrams, see the January number. The cape is very simple, and therefore easily made. It consists of but two pieces, viz:

No. 1.—HALF THE CAPE.

No. 2.—HALF THE COLLAR.

This cape should be made of the material of which the costume is trimmed: that is, of either velvet or plush. Or, if the suit is a plain cloth one, make the cape of the cloth; in this case it may be trimmed with a band of fur, or simply stitched upon the edge to match the other parts of the suit. Of course, the cape is to be lined with silk.

We also give, on the SUPPLEMENT, a beautiful design for a table-cover; also one in outline embroidery; and also a design which may be used either for painting a plate, or for embroidering the centre of a cushion. On another page we give descriptions in full.

TIDY IN JAVA CANVAS.

BY MRS. JANE WEAVER.

We have received numerous requests for a design for a tidy on Java canvas. Accordingly, we give one, in the front of the number, printed in the appropriate colors. The design, we may add, can be used for crochet, if preferred.

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STENCIL DECORATION. No. 2.

BY FREDERICK MILLER.

Having, in a preceding article, described what stenciling is, and how to do it, we shall now give a series of patterns in stenciling, with descriptions in detail. But first we must make a few additional remarks.

In using the stencil, put the stencil-plate against the wall in the proper position, and with one hand to keep it flat in that position, use the brush in the other hand. In doing this, hold the brush upright, and gently tap it over the cut-out portion of the design, until you have covered the wall with color; then shift the stencil on to the next place, and so on, until you have covered the space to be decorated with the stencil. If another

Fig. 1. Fig. 2.

plate is required to finish it, go over the whole again with the second stencil. In patterns that are called running-patterns, it is necessary to cut a small portion of the repeat, so that when you use it on the walls, you have no trouble in placing it the proper distance from each impression.

In stenciling in distemper, you must use powder-colors, and mix them with hot size and whiting. Grind the powder-colors up well before adding the whiting. We need hardly say you cannot combine oil and water-colors. Distemper-colors dry much lighter than they appear when wet. It is as well, therefore, before using, to dry a bit of the tint before a fire, so as to know exactly how it will look when dry: if it proves too light, mix it darker; if too dark, mix it lighter.

Fig. 3.

A word about the colors of the paint or distemper. Let them be soft and subdued in tone, not necessarily dark. Bright sunny colors—such as yellows, reds, warm-greens, blue-greens, and peacock-blues—are much more pleasing to the eye than crude-blues, mauves, bright-reds, and other staring colors.

Figure 1 is the simplest kind of stencil you can have. It consists of a series of cut-out triangular spaces, placed between parallel lines, and the white pattern is merely the spaces left.

Figure 2 shows the same arrangement, only here its triangular spaces are made up of small parts, the ties again joining the design.

Fig. 4.

The lines at top and bottom are run in by hand to give a finish. Later on, we shall describe how to run in lines.

Figure 3 is another example of a simple stencil. Some people are apt to think, in looking at such a pattern, that the white portion is the one stenciled. Recollect, however, that it is the dark portion that is cut out.

Figure 4 is an ornamental rendering of a butterfly. It will be noticed that the wings have light markings. These are not ties. A moment's reflection shows that they could not be. These markings are put on with a second stencil. The first stencil only had the four wings, body, and antennæ cut out. The second stencil had the markings on wings and the ornamental portions

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cut to enable a second color to be introduced. If all the patterns be cut out of one plate, only one color can be used; but if one portion of the design be cut out of one plate, and another out of

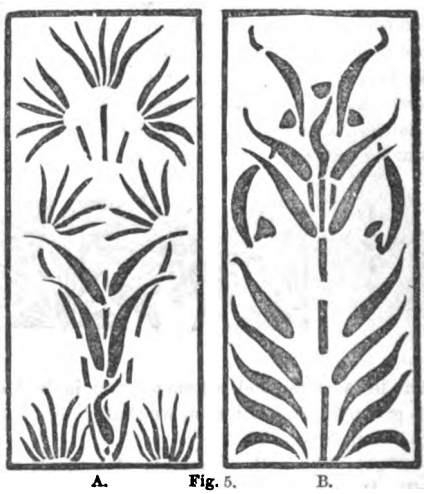
Fig. 5.

a second plate, each plate can be stenciled in a different color.

Figure 5 shows this more clearly, for it requires the plate A cut out with the flowers and some of the leaves and stems, and plate B with the remaining portions. Here, although only two plates are employed, three distinct colors can be used, as the leaves that are cut out of plate A can be a different color to those on plate B. The reason why two plates are required in this and other designs is, that in stenciling, say the flowers, it is impossible to prevent the color spreading beyond the space to be stenciled; and if other portions are cut out too near the flowers, and these portions are required to be in a different color to the flowers, you would find if you used a second color that there would be a danger of the two tints mixing and destroying each other's purity. But this does not prevent two colors being used on the same plate, if the portions to be stenciled in different colors are sufficiently separated. For elaborate patterns, three and even four stencil-plates can be used; but for ordinary work, three plates are ample. Care must be exercised in making the various parts of the design fit together in the completed stencil; and to this end it is better to transfer the whole design to all the plates, marking in the portion to be cut in some distinguishing color, and when the first plate is cut, stencil that portion on the others before cutting them, so as to avoid cutting the same portion twice over. The white lines on leaves and flowers, in Figure 5, are not supposed to be stenciled, but are done to show that a variety of colors should be used, lighter or darker, according to the part to be stenciled. The veins or leaves might be touched in by hand, for stenciled patterns finished by hand can be made very elaborate.

Figure 6 is an example of how simple, yet effective, a stencil can be made. Two plates might be used: one for the tall grass, and the other for round dots and short grass. Such a stencil would do for the skirting of a room.

Figure 7 is an example of a running border, requiring two or three plates to complete it. It might be used round the door-frames, and along the top of a dado, as shown in the room illustrated in our last number, in our first article on stenciling.



A. Fig. 5. B.

Figure 8 would do admirably for the top of a room, or frieze, and is a particularly graceful pattern, with real Greek feeling in it.

Figure 9 is a specimen of a simpler stencil-

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border, and is made up, as will be observed, of geometrical flower-patterns, repeating at every fifth flower.

We shall now offer a few general remarks. We have said that in running patterns it is necessary to cut a small portion of the repeat, so that when you use it on the walls you have no trouble in placing it the proper distance from each impression. In Figure 7, for instance, you need not cut more than one portion of the design—that is, the flower on one plate, and leaves on another plate; but by cutting a portion of the second flower, as you shift your stencil you can always get the flowers the same distance apart by putting the

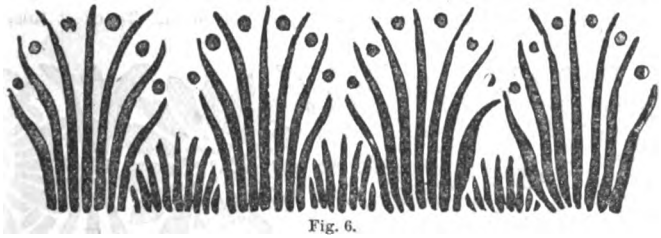

Fig. 6.

cut-out portion of second flower over the flower previously stenciled.

In the leaf-stencil, you would not see where to put it unless you cut out say the centre of flowers on this plate, and that would guide you in placing the leaf-stencil. The more plates in a stencil, the more particular you must be to have some key to guide you in placing the various plates in the right places, so that they fit accurately together and are the same distance apart. It is as well to cut two or three sections of a repeating stencil, as it avoids the continual shifting, and you get over the ground so much more rapidly.

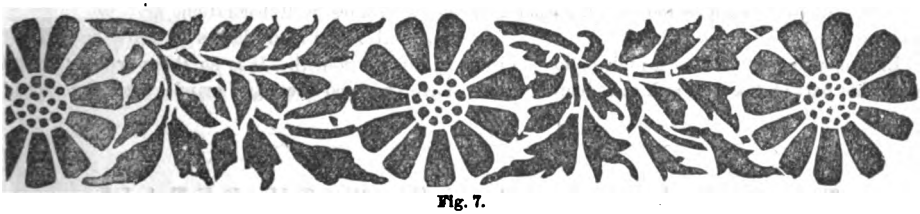

Fig. 7.

You will find at first that the color has a tendency to work under the stencils; but by keeping your brush tolerably dry, and not too full of color, you will with a little practice soon obviate this. Wipe the back of your stencils occasionally. Should the ties get broken, you can repair them by having some pieces of the varnished paper, and varnishing the stencil and its repairing-strips. But do not stick them as soon as varnished, but only when the varnish begins to dry and gets tacky.

In running lines at the edge of stencils, it is as well to mark the line, first of all, with string rubbed with charcoal. When you have rubbed

Fig. 8.

the string, get a friend to hold it down on the wall at one end, and by pulling it in the centre, and allowing it to snap back, an impression will be left of the string. You want a straight-edge, beveled on one side, and you must use the beveled side against the wall. Have a nice stiff flat hog-brush, with the hair cut down, and the edges trimmed off so that the brush is rounded. Fill it with color, and run it along the straight-edge by its flat side, putting as much pressure as is required to make the line its necessary thickness. If the line is to be very wide, use large brushes.

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Lining is merely a knack, and a little practice will overcome any difficulties you may encounter.

Stenciling need not be made merely mechanical, as some persons make it. On the contrary, a great many colors may be used, and not just two or three tints; but this requires taste, an eye for color, and more or less technical dexterity: all of which, however, will come by practice. For instance, suppose you were stenciling the flowers in Figure 7 in white. You need not get all the flowers pure white. By making some a little yellower, some a little grayer, and slight variations of this kind, the general effect is greatly improved, for the eye soon wearies of monotony. For greens, the same thing should be observed. Vary your greens as you go on with the stenciling, sometimes making them lighter, sometimes grayer, and so on. To effect this, have say two

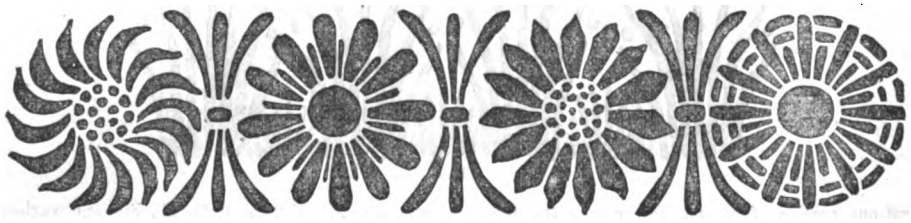

Fig. 9.

or three batches of different tints on your palette, and dip your brush into one and then into the other, and so blend two or three tints together. In filling your brush, spread the color on the palette, and knock the brush a few times on the palette. If your brush be too full, the color will be sure to run under the stencil.

In rooms where you have a high dado, you can have this part of the wall rich and deep in color, providing you have the upper portion of the wall very light. The light is reflected from the ceiling and frieze of a room, and not from the lower portion of the walls.

Stenciling can be applied to many other purposes besides wall-decoration, and we think it will well repay many ladies to learn how to cut and use a stencil. It is for this purpose that we have prepared these two articles for "Peterson."

TRIPOD WORK-TABLE: WITH DETAIL.

BY MRS. JANE WEAVER.

In the front of the number, we give an engraving of a tripod work-table, and also the detail of the embroidery for it. This work-table is very useful, and can be made in different sizes. Make the stand of ebonized bamboo, or simply wood painted black and varnished. The materials for the decorations will depend on the room for which it is designed. The inside padding and valance should be of some bright-colored satin, silk, velvet, or plush. For useful wear, cashmere or twill will answer for the lining: white cloth or house-flannel for the valance. The cord and trimming will vary in accordance. The stitches of the embroidery are extremely rapid, and easily done. A slight difference has been purposely made between the detail of the embroidery and the valance on the table, the extra touches of crescents and feather-stitches being given to suit nimble fingers, when a little more time and ornament can be freely spared. In any case, if wool be used, it needs the enlivening of silk and spangles.

DESIGNS IN CROCHET, ETC., ETC.

BY MRS. JANE WEAVER.

In the front of the number, we give a page of designs in Crochet: a wheel design, and two designs for edgings. These, to persons accustomed to crochet, require no descriptions.

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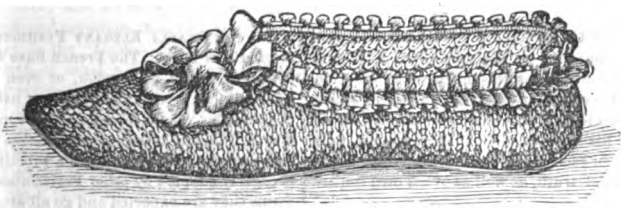
KNITTED SLIPPER.

BY MRS. JANE WEAVER.



Single Berlin wool, blue and white; bone pins, No. 10. The knitting forms both outside and lining, the latter consisting of loops of white wool. Cast on ten stitches with blue wool:

First row.—Plain.

Second.—Increase one stitch at each end.

Third and fourth rows.—Plain.

Fifth.—As second.

Sixth.—Join on white wool; knit first stitch, put the pin into the second, wind the wool round the pin and finger, knit off all together with blue wool; knit last stitch.

Seventh row.—Knit first stitch, * then the next blue and white together, repeat from *, knit last stitch. Repeat the above (omitting the first row) until there are thirty stitches on the pin. Continue until there are thirty-six stitches, but increasing now every fifth row, instead of (as before) every fourth row. Knit one plain row; cast off twenty-four stitches; on the remaining twelve knit eighty-six rows like the front, but without increasing. Cast off and join to the front.

Work a double row of crochet round the upper edge to make it firm. Run in an elastic.

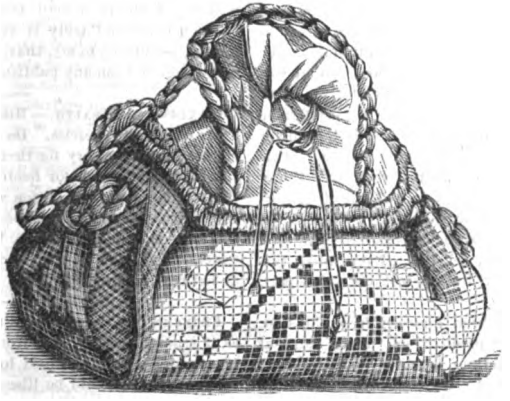
Finish the slipper with a quilling and a bow of blue satin ribbon.

Sew the slipper on to a cork or felt sole.

If double Berlin wool, or four-thread fleecy be used, then No. 6 pins will be necessary.

CAP BASKET.

BY MRS. JANE WEAVER.



This basket-bag is intended for carrying a cap or fichu, or any other article that would spoil by being crushed. Java canvas is used for the outside of the basket. A square is cut eighteen inches each way, and the centre is taken, so that the ends and sides may be even. The design is worked in cross-stitch, with filoselle silks in various colors. The bag is of blue satin, but cashmere may be substituted. A blue fringe edges the basket, and the handles are made of strands of Java canvas, which is first raveled out and then plaited.

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LES MODES PARISIENNES.

MARCH. 1884. THE

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D'OYLEYS, IN DRAWN-WORK AND EMBROIDERY.

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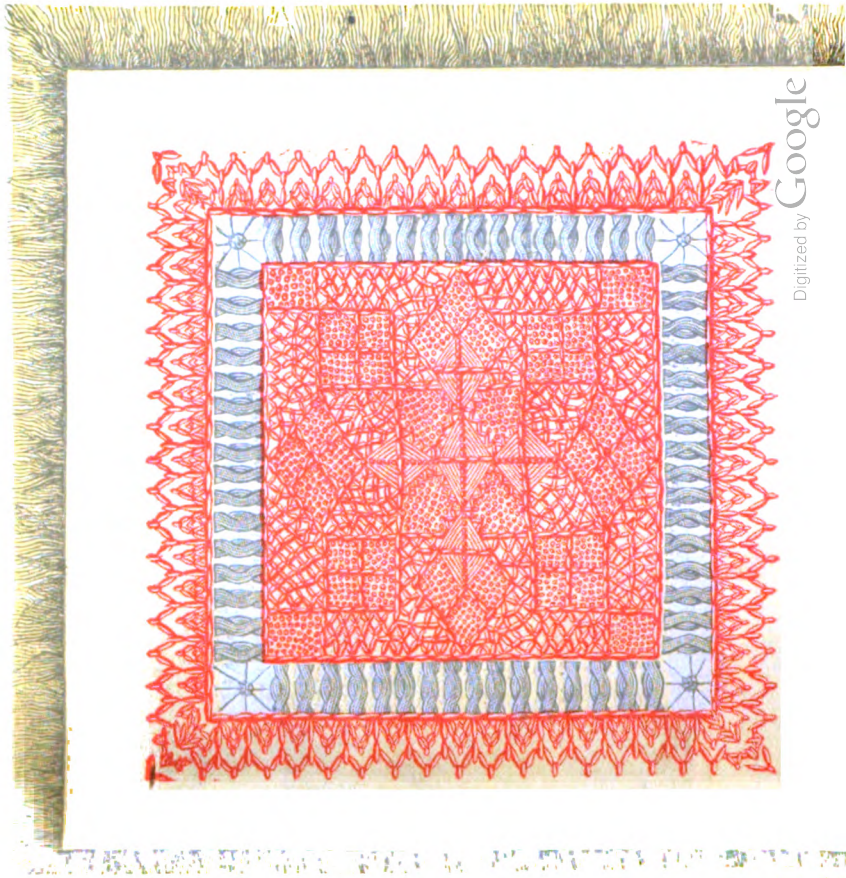

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THE SURPRISE. [*See the Story, "My Unnatural Persecutors."*]

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CHILDREN'S FASHIONS FOR APRIL. BONNET FOR CHILD. HAT FOR YOUNG GIRL.

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RECEPTION-DRESS. HOUSE-DRESS.

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NEW STYLES FOR WALKING-DRESSES.

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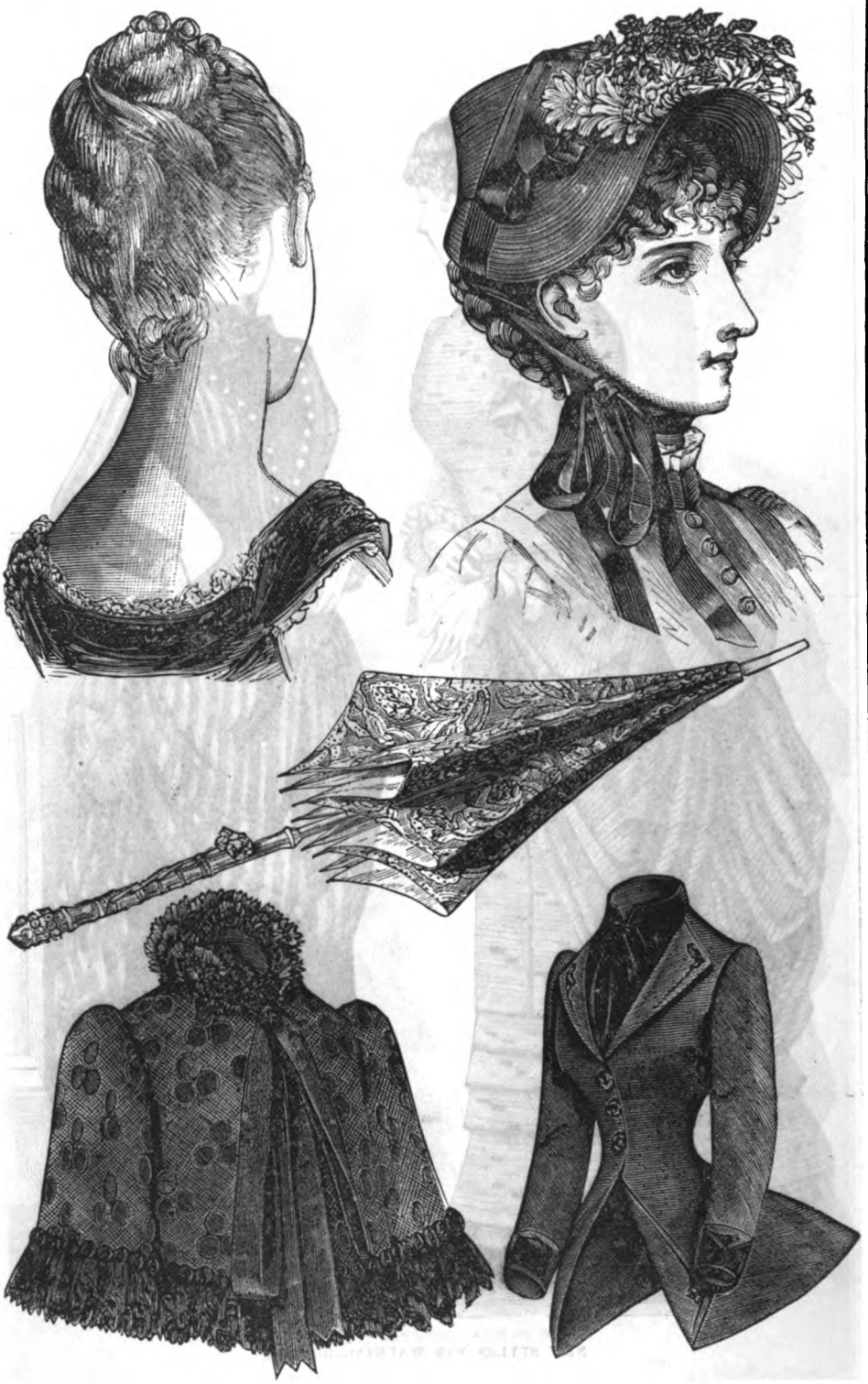

NEW STYLE FOR DRESSING HAIR. BONNET. PARASOL. CAPE. JACKET.

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HAT. NEW STYLE FOR DRESSING HAIR. PARASOL. CRINOLINE. TRAVELING-JACKET.

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BAND FOR CURTAIN. (EMBROIDERY.)

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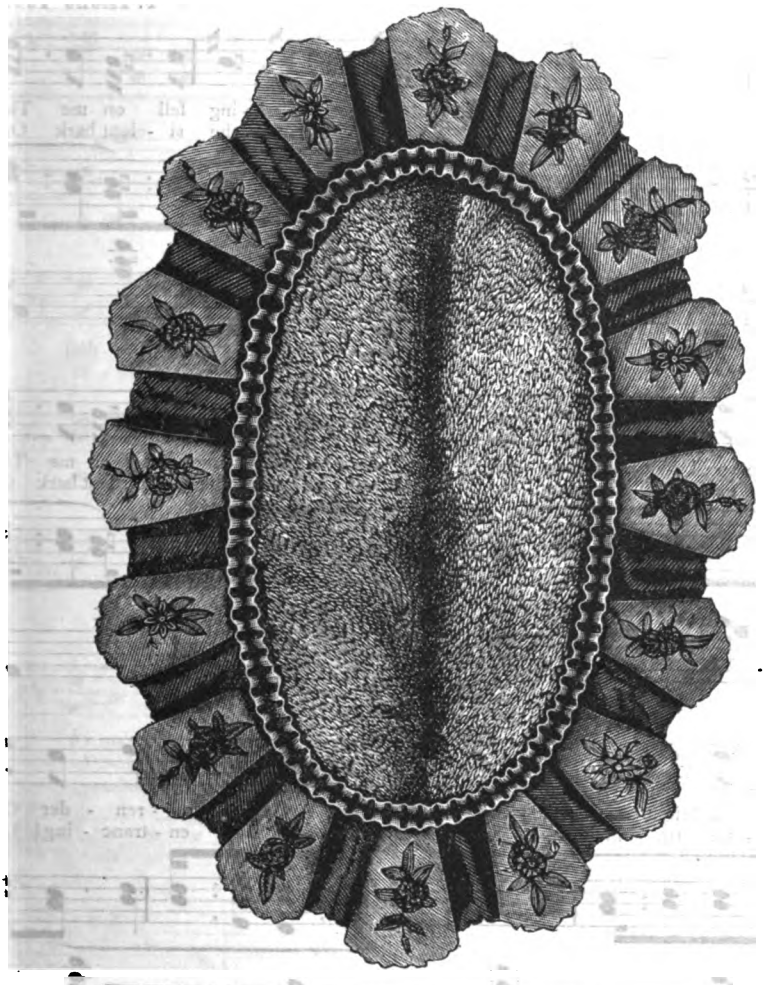

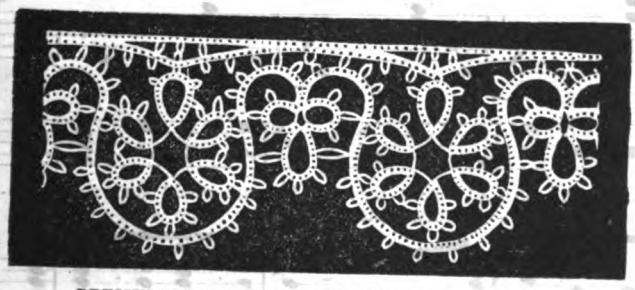

DRESSING-TABLE COVER. CROCHET LACE PATTERN.

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